



*THE*  
*SIXTIETH ANNUAL*  
*BLACK and WHITE*  
*EXHIBITION*

*October 15th to November 4th, 1938*

*inclusive*

*Weekdays 12:30 to 6 p. m.*

*Sundays 2:00 to 6 p. m.*



**SALMAGUNDI CLUB**

**FORTY-SEVEN FIFTH AVENUE**

MDAS

## FOREWORD

In 1871,--a group of congenial souls; sculptors, painters, and illustrators, a writer and one actor, had regular weekly meetings in a loft studio at 596 Broadway, near Houston Street; at which gatherings, art was discussed, songs sung, sketches made, followed by a bout with foils or gloves, but the main topic was Art. When the writer, still a student in the Life Class of the Art Students League, became a member in 1877 or 1878, the group had already migrated to 896 Broadway, to the studio of Jonathan Hartley the sculptor. It was here, with a barber at one side of the entrance and a chiropodist on the other, that we could proudly say we were located at the Corn and Wool Exchange!

On January 30th, 1877, owing to the interesting mixture of talent, the group adopted the name "Salmagundi Sketch Club" and two years later, as the activities of the Club widened it was found expedient to incorporate, the Charter being granted on February 13th, 1880. Some years later, as the Club had far outgrown its early "sketch" character through the importance of its exhibitions of completed work in all media, the word sketch was dropped and it became officially "The Salmagundi Club" on September 15th, 1905. It was the Club practice during this period, to select at our Friday meetings a subject to be illustrated and brought in the following week for mutual criticism.

At Science Hall in a bare room furnished chiefly with packing boxes and borrowed chairs, since we had no furniture of our own, the Club decided on a bold step—to hold the first Black and White Exhibition in New York. The exhibition numbering some 202 exhibits, by thirty-five members, was held at Leavitt's Gallery at 817 Broadway, near 13th Street. While the attendance was good, sales were a disappointment in this exhibition. But nevertheless, the members were not dismayed, because, to use a vulgarism, they had "put it on the map" as the first Black and White Exhibition held in America. The year was 1878. Two years later we find that the struggling Club has taken the bit in its teeth and finding the money somewhere, somehow, hired the galleries of the National Academy of Design at Twenty-Third Street and Fourth Avenue. The exhibition was no longer confined to the Club members, but was open to all workers in the art of black and white of ability. For the first time wood engravers who had brought the interpretation of illustrations and paintings to a very high degree of perfection had the opportunity of showing their work collectively.

The exhibitions continued, always on the very brink of disaster. The writer recalls one meeting held in his studio when the financial situation was shown to be desperate. Someone suggested that since we could not afford to exhibit our works and pay \$5.00 a year dues, why not break up? This spirit of defeatism caused an instant reaction. Someone else suggested: "If we are to blow up, let's blow up with a bang." So we found a second floor vacant at 123 Fifth Avenue. Someone guaranteed our rent for us, we borrowed tables, chairs, hangings, brass plaques, and pewter mugs. On a center table we had a huge bowl of tobacco with various pipes strewn around. Each man sent his best work and the gaps were filled by the publishers loaning us their best illustrations. Held in an atmosphere then considered to be Bohemian, this exhibition was a great event on Fifth Avenue, and its success started the Club on its new career.

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During all this period, the Club had no home. After leaving Science Hall it met for a time in Robert Minor's studio. From there it used to meet in the studio occupied by Frank Gregory and the writer, in the Benedict Building on East Washington Square, where it remained for several years. By 1895 the Club had grown considerably in membership, not only in more workers in Black and White, but painters and sculptors who had won distinction, and it was again necessary to change quarters. The old days of storm and strife were practically over. The house at Fourteen West Twelfth Street was refitted to suit our needs, and for the first-time our wandering days were over and we could boast a permanent gallery of our own. After more than twenty years we once again moved to our present home at 47 Fifth Avenue.

It is from these humble beginnings that the Salmagundi Club has risen. While purely an Art Club, mention must be made of our lay membership, whose loyalty and generosity through all these years has contributed so much to our growth.

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PRINTS DIVISION

In issuing a foreword to the present exhibition of works of art in Black and White by members of the Salmagundi Club, it is safe to assume that the Club is living up to its early promise which has by this time become a tradition, namely, the cultivation of sound draughtsmanship, composition and design; the broadening of knowledge of the different media to be employed to give the most apt expression of what is in the artist's mind; and the pursuit of that most elusive quality called charm, or on the other hand, strength and power. These latter qualities are at the base of all good art and cannot be taught. They must come from the self development of the artist himself. We cannot subscribe too wholeheartedly to the theory that an artist is born and not made. One must always bear in mind the saying (was it Whistler's) "Art is ninety-nine percent perspiration and one percent inspiration."

These self-evident truths actuated the members of the Club from its inception to the present day. From its earliest days until much later, the Club was a Black and White Club filling a distinct niche in American Art. We had the National Academy of Design and the Society of American Artists composed of painters who had arrived, but here in the Club were a body of vigorous young men devoted to the fundamental task of giving expression to their thoughts in black and white, and from which body came some of this country's best painters, illustrators, etchers, lithographers, cartoonists, and designers of murals and stained glass.

The visitor to this exhibition will find in general two distinct types of work. In the majority will be prints and drawings conceived and carried to completion in black and white. But also you will find sketches and studies. The public has but little realization of the preliminary work in black and white necessary for the creation of a great work of art, until we look over the drawings and sketches by the old masters, from the merest scratches of a first idea then step by step, individual studies of figures, background, shifting and changing of composition until the artist felt ready for his final work in color. In fact, in analysing the work of some of the old masters we find

an underpainting in black and white; his entire composition being worked out in either oil or tempera with these two simple colors.

As work in black and white lends itself to the rendering of the closest, most minute and delicate work; also to the freest, most suggestive interpretation of the artist's impulse or feeling; as distinctly personal as one's handwriting; an appreciation of this branch of art has become more and more widespread among art lovers. The exodus from large houses to the apartment, and the resulting curtailment of space, has also played its part in the increasing popularity of this intimate art. There are art lovers who, besides hanging oils and water colors on their walls, collect more prints and drawings than their wall space can possibly accommodate. Kept in dust-proof print boxes, the entire collection can conveniently and easily be examined, and by the simple expedient of having a small group of frames with adjustable backs, prints displayed on the walls can be changed at will, giving ever fresh delight to oneself and friends.

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In closing, I would like to add a few words written about the Club as far back as 1884, by Mr. Alfred Trumble, which are as fitting today as then.

"A strong and energetic Association, thanks to whose liberality of faith no art within its scope is denied a standing in its exhibition, the Salmagundi Club occupies a permanent and valuable place in our society. Its increasing power and prosperity are directly traceable to the wisdom of a fixed and serious purpose, and the observance of the policy, at once honest and direct, of giving credit to all good works and the workers who produce it. The painter and the sculptor, the draughtsman and the engraver, the creator and the reproducer, have equal rights within its councils, and receive impartial justice in these displays."

J. L.

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The Art Committee wishes to express its appreciation to the Society of American Etchers for their kindness in allowing us the use of their display glass for this exhibition.

We also wish to express our thanks to Mr. Joseph Lauber for contributing the material used in the Foreword. Mr. Lauber, a Charter Member of the Salmagundi Club, exhibited in the first Black and White show in 1878, and with four prints in this 1938 exhibition continues his long and distinguished career as a contributing artist.

To Ernest D. Roth, Stow Wengenroth, and Howard MacCormick for their kindness in assembling the various demonstration cases and to those lay members whose help we were fortunate enough to have, thanks are also due.

#### ART COMMITTEE

Chairman, Keith Shaw Williams; Vice-Chairman, Ogden M. Pleissner,  
Ulric H. Ellerhusen, Kenneth C. How, A. Henry Nordhausen,  
Ferdinand E. Warren, Stow Wengenroth

For information and prices please inquire of attendant at the desk.

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| No. | Title                              | Artist                 | Price    |
|-----|------------------------------------|------------------------|----------|
| 1.  | Beach .....                        | Jerome De Witt         | \$ 50.00 |
| 2.  | Football.....                      | Jerome De Witt         | 35.00    |
| 3.  | Torso.....                         | Jerry Farnsworth       | 50.00    |
| 4.  | Back Yard.....                     | Jerome De Witt         | 35.00    |
| 5.  | Boscomb England.....               | Frederick K. Detweller | 100.00   |
| 6.  | The Tornado.....                   | Wells M. Sawyet        | 15.00    |
| 7.  | Quiet Morning.....                 | Francis Orville Libby  | 25.00    |
| 8.  | Propaganda.....                    | Frederick K. Detweller | 10.00    |
| 9.  | Rendezvous.....                    | Herbert B. Tschudy     | 30.00    |
| 10. | Bean Blossom Bridge.....           | Frederick Polley       | 5.00     |
| 11. | When Shadows Lengthen.....         | Edw. G. Eisenlohr      | 30.00    |
| 12. | Shower at Sunset.....              | Herbert B. Tschudy     | 30.00    |
| 13. | Harmonica "Champ".....             | Wm. Auerbach-Levy      | 18.00    |
| 14. | Steam Presser Dixon.....           | Raymond Perry          | 25.00    |
| 15. | Prayer for Rain.....               | James E. Allen         | 12.00    |
| 16. | Coal Dump.....                     | Jerome De Witt         | 35.00    |
| 17. | The Basket Weaver.....             | Frederick Polley       | 5.00     |
| 18. | Spring Morning.....                | Edw. G. Eisenlohr      | 40.00    |
| 19. | Normandy Noon.....                 | John Taylor Arms       | 10.00    |
| 20. | Chatham Bar—Cape Cod.....          | Philip Kappel          | 36.00    |
| 21. | Homeward.....                      | Charles P. Gruppe      | 25.00    |
| 22. | Dr. Woodhull.....                  | C. S. Chapman          | N.F.S.   |
| 23. | Government Hunter.....             | T. G. Blakeman         | 18.00    |
| 24. | Sculptural Cat.....                | J. A. Williams         | 25.00    |
| 25. | Salmagundi Sketch Class Study..... | Victor Perard          | 18.00    |
| 26. | Betty-Ida May.....                 | J. E. Costigan         | 15.00    |
| 27. | Salvage.....                       | James E. Allen         | 18.00    |
| 28. | Highland Light.....                | T. G. Blakeman         | 12.00    |
| 29. | Village St.-Tremezzo.....          | Eugene A. Jones        | 15.00    |
| 30. | Old Houses, Bruges.....            | Kenneth How            | 50.00    |
| 31. | At Le Puy.....                     | Kenneth How            | 50.00    |
| 32. | Going Home.....                    | William Thon           | 15.00    |
| 33. | Blight.....                        | Keith Shaw Williams    | 15.00    |
| 34. | Central Park Skating.....          | Keith Shaw Williams    | 15.00    |
| 35. | Street in Bruges.....              | Kenneth How            | 50.00    |
| 36. | The Haunted House.....             | William Thon           | 15.00    |
| 37. | Portrait, Wm. C. Potter.....       | Walter Tittle          | N.F.S.   |
| 38. | Architecture in Bruges.....        | Kenneth How            | 50.00    |
| 39. | Gloucester Fishing Boats.....      | Sidney Wiggins         | 10.00    |
| 40. | The Bough.....                     | Francis Orville Libby  | 40.00    |
| 41. | Surf Boat.....                     | Gordon Grant           | 5.00     |
| 42. | Lone House.....                    | Ernest N. Townsend     | 20.00    |
| 43. | On the Jersey Coast.....           | Joseph Lauber          | 35.00    |
| 44. | In the Deep Woods.....             | Victor Perard          | 20.00    |
| 45. | Stoney Indian Girl.....            | G. B. Mitchell         | 50.00    |
| 46. | From Mountain Tops.....            | Leo J. Meissner        | 15.00    |
| 47. | Southeaster.....                   | Leo J. Meissner        | 15.00    |
| 48. | Storm Lashed.....                  | William Thon           | 25.00    |
| 49. | Indian Summer.....                 | Harry F. Waltman       | 35.00    |
| 50. | Hallibut Cove.....                 | William Thon           | 25.00    |
| 51. | The Housatonic.....                | Harry F. Waltman       | 35.00    |
| 52. | The Inlet.....                     | Ernest N. Townsend     | 20.00    |

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| No.  | Title   | Artist                 | Price  |
|------|---|------------------------|--------|
| 53.  | Behind the Church.....                              | Wm. Auerbach-Levy      | 24.00  |
| 54.  | Old Veteran.....                                    | Frederick Polley       | 5.00   |
| 55.  | Distress.....                                       | James E. Allen         | 12.00  |
| 56.  | The Old Toper.....                                  | Frederick Polley       | 5.00   |
| 57.  | The Menace.....                                     | James E. Allen         | 12.00  |
| 58.  | To the Smithy.....                                  | Carle Michel Boog      | 30.00  |
| 59.  | So Wharf.....                                       | John Cassel            | 25.00  |
| 60.  | Petite Riviere.....                                 | George H. Wright       | 25.00  |
| 61.  | Rum.....  | George H. Wright       | 20.00  |
| 62.  | The Cow Is Sold.....                                | George H. Wright       | 25.00  |
| 63.  | Sugar Boiling.....                                  | George H. Wright       | 20.00  |
| 64.  | Lobsterman.....                                     | Jerry Farnsworth       | 50.00  |
| 65.  | From McClures Magazine.....                         | W. J. Duncan           | N.F.S. |
| 66.  | Along the Road At Tumbling Run.....                 | Harrison Cady          | 18.00  |
| 67.  | Tinker's Bell Mill.....                             | Harrison Cady          | 18.00  |
| 68.  | Lonesome Gap in the Great Smoky Mts.....            | Harrison Cady          | 18.00  |
| 69.  | Kincaid's General Store in the Great Smoky Mts..... | Harrison Cady          | 18.00  |
| 70.  | Hillside, Jeffersonville, Vt.....                   | Josiah T. Tubby        | 20.00  |
| 71.  | The "Hack Writer".....                              | John Cassel            | 25.00  |
| 72.  | We Are A Part of All That We Have Met.....          | Martin Gambee          | N.F.S. |
| 73.  | Landscape.....                                      | J. E. Costigan         | 20.00  |
| 74.  | Newbridge.....                                      | I. Doskow              | 12.00  |
| 75.  | Floodwaters.....                                    | J. E. Costigan         | 20.00  |
| 76.  | Spring in Burgundy.....                             | James Scott            | 10.00  |
| 77.  | Gloria.....   | John Taylor Arms       | 36.00  |
| 78.  | La Colegiata, Toro.....                             | John Taylor Arms       | 24.00  |
| 79.  | Venetian Filigree.....                              | John Taylor Arms       | 36.00  |
| 80.  | Shipyards, Staten Island.....                       | W. J. Duncan           | N.F.S. |
| 81.  | Illustration.....                                   | W. J. Duncan           | N.F.S. |
| 82.  | Drawing.....  | W. J. Duncan           | N.F.S. |
| 83.  | Big Sea.....  | Thomas G. Blakeman     | 18.00  |
| 84.  | Evening.....  | Francis Dixon          | 10.00  |
| 85.  | Cape Elizabeth Cove.....                            | Josiah T. Tubby        | 25.00  |
| 86.  | Derricks, Portland Harbor.....                      | Josiah T. Tubby        | 20.00  |
| 87.  | Solitude of the North.....                          | Charles S. Chapman     | 20.00  |
| 88.  | Dead Trees.....                                     | Hobart Nichols         | 20.00  |
| 89.  | Rex Brasher.....                                    | Harry F. Waltman       |        |
| 90.  | All Is Silence.....                                 | M. G. Debonnet         | 25.00  |
| 91.  | The Rope Splicer.....                               | Philip Kappel          | 15.00  |
| 92.  | Wings.....  | Gordon Grant           | 5.00   |
| 93.  | Ship Graveyard.....                                 | Frederick K. Detwiller | 25.00  |
| 94.  | Mrs. Ivory.....                                     | Wayman Adams           | 25.00  |
| 95.  | The Clinging Vine.....                              | Wayman Adams           | 25.00  |
| 96.  | Little Lily.....                                    | Wayman Adams           | 25.00  |
| 97.  | Proverbs 6:5.....                                   | Wayman Adams           | 25.00  |
| 98.  | Lobster Pots.....                                   | Ernest N. Townsend     | 20.00  |
| 99.  | Fast Freight.....                                   | Peter Helck            | 20.00  |
| 100. | School of Mines—Columbia University.....            | Ernest D. Roth         | N.F.S. |
| 101. | Tuscan Farm House.....                              | Ernest D. Roth         | 15.00  |
| 102. | Kent Hall—Columbia University.....                  | Ernest D. Roth         | N.F.S. |
| 103. | Mill at Certosa—Florence.....                       | Ernest D. Roth         | 15.00  |
| 104. | Farm at the End of the Village.....                 | Chauncey F. Ryder      | 25.00  |

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| No.  | Title                                    | Artist                 | Price  |
|------|--|------------------------|--------|
| 105. | The Power Line.....                      | Chauncey F. Ryder      |        |
| 106. | Beat Trees.....                          | Hobart Nichols         | 15.00  |
| 107. | Lowell Mountain Farm.....                | Chauncey F. Ryder      |        |
| 108. | Old Chapel at Gorbio.....                | Chauncey F. Ryder      | 18.00  |
| 109. | A Man About Town—Cape Cod.....           | Arthur Heintzelman     | 36.00  |
| 110. | La Farandole.....                        | Arthur Heintzelman     | 50.00  |
| 111. | Vigneron.....                            | Arthur Heintzelman     | 50.00  |
| 112. | Cafe Montmartois.....                    | Arthur Heintzelman     | 150.00 |
| 113. | Repairs.....                             | Ernest N. Townsend     | 20.00  |
| 114. | Jack Barreto's Barn.....                 | Peter Helck            | 20.00  |
| 115. | Seamstress.....                          | Joseph Lauber          | 35.00  |
| 116. | On Battery Place.....                    | Joseph Lauber          | 25.00  |
| 117. | The White Ship.....                      | George Heuston         | 25.00  |
| 118. | Alma Mater, Columbia.....                | Joseph Lauber          | 25.00  |
| 119. | Thunder Hole Cove.....                   | Frederick K. Detwiller | 25.00  |
| 120. | Up Aloft.....                            | Gordon Grant           | 20.00  |
| 121. | Lanes of Trade.....                      | Gordon Grant           | 5.00   |
| 122. | Top of the Hill.....                     | Harry F. Waltman       | 35.00  |
| 123. | Rocky Coast.....                         | M. G. Debonnet         | 25.00  |
| 124. | Riding Academy.....                      | Carle Michel Boog      | 30.00  |
| 125. | Disappointed.....                        | Carle Michel Boog      | 30.00  |
| 126. | Essex, Mass.....                         | Harry De Maine         | 25.00  |
| 127. | House by the River.....                  | Harry De Maine         | 25.00  |
| 128. | "Slims" Day.....                         | J. A. Williams         | 75.00  |
| 129. | Guliano de Medici, after Verrocchio..... | Walter Tittle          | 36.00  |
| 130. | Where the Tittles Live.....              | Walter Tittle          | 30.00  |
| 131. | Madonna, after Desiderio.....            | Walter Tittle          | 36.00  |
| 132. | At Sayville, L. I.....                   | Edmond Weill           | 8.00   |
| 133. | Abandoned.....                           | Jay Weaver             |        |
| 134. | Mud-Hole.....                            | Jay Weaver             |        |
| 135. | Northern Pines.....                      | Alfred Huffy           | 25.00  |
| 136. | Maine Coast.....                         | Alfred Huffy           | 35.00  |
| 137. | Berkshire-Willows.....                   | Alfred Huffy           | 60.00  |
| 138. | Deep South.....                          | Alfred Huffy           | 20.00  |
| 139. | Shooting the Sun.....                    | Philip Kappel          | 15.00  |
| 140. | Keeper of the Gates.....                 | Peter Helck            | 20.00  |
| 141. | Drying Sails, Rockland.....              | Linwood Easton         | N.F.S. |
| 142. | The Shingle Shop.....                    | Linwood Easton         | 18.00  |
| 143. | The Crooked House.....                   | Linwood Easton         | 18.00  |
| 144. | Building the Ferry Slip.....             | Linwood Easton         | N.F.S. |
| 145. | The Procureess Daughter.....             | Eugene Higgins         | 20.00  |
| 146. | Forgotten Trench.....                    | Eugene Higgins         | 20.00  |
| 147. | Water-St.....                            | Walter Biggs           | 50.00  |
| 148. | Night Charleston.....                    | Walter Biggs           | 50.00  |
| 149. | Timber Men.....                          | Eugene Higgins         | 15.00  |
| 150. | On a Barge.....                          | Eugene Higgins         | 15.00  |
| 151. | On River Below Kent.....                 | Robert Nisbet          | 25.00  |
| 152. | The South Wind.....                      | Robert Nisbet          | 25.00  |
| 153. | The Life Boat.....                       | Robert Nisbet          | 25.00  |
| 154. | Edge of the Lake.....                    | Robert Nisbet          | 25.00  |
| 155. | Street Light.....                        | Eugene A. Jones        | 20.00  |

| No.  | Title                                | Artist                | Price  |
|------|--------------------------------------|-----------------------|--------|
| 156. | Merideth.....                        | Jerry Farnsworth      | 50.00  |
| 157. | Stony Ways.....                      | C. Jac Young          | 24.00  |
| 158. | In Winter's Golden Glow.....         | C. Jac Young          | 24.00  |
| 159. | Winter Fairyland.....                | C. Jac Young          | 24.00  |
| 160. | Magic in the Air.....                | C. Jac Young          | 24.00  |
| 161. | City.....                            | Norman G. Rudolph     | 100.00 |
| 162. | Country.....                         | Norman G. Rudolph     | 50.00  |
| 163. | The Ravel Quartette.....             | Grant Reynard         | 5.00   |
| 164. | Dover Church Spire.....              | Grant Reynard         | 10.00  |
| 165. | Joe Hewitt's Barn Door.....          | Grant Reynard         | 15.00  |
| 166. | Eilschemius.....                     | Grant Reynard         | 15.00  |
| 167. | Playing Indians.....                 | I. Doskow             | 15.00  |
| 168. | Just Cat.....                        | J. A. Williams        | 75.00  |
| 169. | The Mail Boat.....                   | Philip Kappel         |        |
| 170. | Refugees.....                        | J. E. Costigan        | 20.00  |
| 171. | Heart of Women.....                  | A. E. Van De Velde    | 50.00  |
| 172. | Little Church Around the Corner..... | John E. Jackson       | 30.00  |
| 173. | Waiting.....                         | Thomas G. Blakeman    | 12.00  |
| 174. | Up Along the Gaspé.....              | Geo. Elmer Browne     | 50.00  |
| 175. | Columbia Heights—Brooklyn.....       | Eugene A. Jones       | 15.00  |
| 176. | The Bridge, Espalion.....            | Geo. Elmer Browne     | 50.00  |
| 177. | The Gravel Pit.....                  | Hobart Nichols        | 15.00  |
| 178. | Reading Room.....                    | Wm. Auerbach-Levy     | 24.00  |
| 179. | Phyllis.....                         | Wm. Auerbach-Levy     | 50.00  |
| 180. | Chimney Swift.....                   | Charles S. Chapman    | 15.00  |
| 181. | Old Long Island Home.....            | Hobart Nichols        | 15.00  |
| 182. | French Peasant.....                  | Wm. Auerbach-Levy     | 24.00  |
| 183. | Rue San Severin—Paris.....           | Eugene Jones          | 15.00  |
| 184. | A Bit of Espalion.....               | Geo. Elmer Browne     | 50.00  |
| 185. | After-glow.....                      | Leon Foster Jones     | 10.00  |
| 186. | In Far Away Gaspé.....               | Geo. Elmer Browne     | 50.00  |
| 187. | The Bluff.....                       | Francis Dixon         | 10.00  |
| 188. | Silver Poppy.....                    | Francis Orville Libby | 25.00  |
| 189. | Tango Tunes.....                     | Victor Perard         | 25.00  |
| 190. | Michoacan, Mexico.....               | Syd Browne            | 15.00  |
| 191. | The River Road.....                  | Syd Browne            | 15.00  |
| 192. | Mooring Chain, Monhegan.....         | Ferdinand E. Warren   | 10.00  |
| 193. | "L" Station.....                     | Ferdinand E. Warren   | 10.00  |
| 194. | Chapel At Boerne.....                | Edw. G. Eisenlohr     | 30.00  |
| 195. | Portrait Study.....                  | Keith Shaw Williams   |        |
| 196. | Old Ships.....                       | Stow Wengenroth       | 15.00  |
| 197. | Deep Forest.....                     | Stow Wengenroth       | 15.00  |
| 198. | Sand Dunes.....                      | Stow Wengenroth       | 15.00  |
| 199. | Maine.....                           | Stow Wengenroth       | 15.00  |
| 200. | Selma on the Cibolo.....             | Edw. G. Eisenlohr     | 40.00  |
| 201. | Ruth.....                            | Keith Shaw Williams   |        |
| 202. | Sunday.....                          | Ferdinand E. Warren   | 10.00  |
| 203. | Belvedere Tower, Central Park.....   | Ferdinand E. Warren   | 12.00  |
| 204. | Sutton Place, East River.....        | Syd Browne            | 15.00  |
| 205. | Dooley St., Sheepshead Bay.....      | Syd Browne            | 12.00  |
| 206. | Nude-Pencil Study.....               | J. M. Lichtenauer     |        |
| 207. | Marching Poles.....                  | Jerry Farnsworth      | 50.00  |